/189 cont./

b) Maturity

881 Today no rites or ceremonies for the youths take place any
[178] more. In former times they were led to the sacred lagoon of Juan
[778] Tama or to the heights of Cuetando, and there they had to build a hut and lay out a small cornfield as proof of their capabilities as a man and father of a household (Hernandez, 1944, p. 203).

[582] A girl comes of age with puberty, that is to say, she may
[836] marry. Before that and before marriage, intercourse is not per-
[535] mitted. On the occasion of the first menstruation in former times a special dance was performed (itsa-kó), during which the young girl was bathed naked in chicha in a pit outside the festival house
881 (Castillo i Orosco, p. 85). Today this no longer takes place;
285 rather, a girl, when she goes to the dúyat for the first time at
787 about 15 years of age, takes along agave fibers and during the
[178] approximately five days that she stays there plaits a very pretty,
[262] small fiber bag (yãhaleckwe) about the size of a fist. There are no additional food prohibitions or similar things. After that she goes to a distant river to bathe. On the way there she lets the bag fall. A married man passing by lets it lie, for he knows that it belongs to a young girl. A young man, however, who happens to be coming that way sees the beautifully worked bag, picks it up, and uses it as a small money-bag. Without knowing who made the little bag, he will -- people are convinced -- marry this girl.

/190/ c) Marriage

595 The present form of marriage of the Paez is monogamy.
114 H. Pittier de Fábrega (p. 314), however, concludes from their traditions that the Paez were formerly polygamous and were converted to monogamy only through education on the part of the missionaries. I could find no clue in their mythology for actual
595 polygamy in former times. The social structure and way of life
591 of the Paez, however, prohibits living alone for unmarried girls.
[589] In case they have no relatives or do not find lodging in the house of relatives, another man takes them into his family. The girl

/193 cont./

585 help. Since the young men almost never own their own cattle, [422] they must earn the purchase price for this by the sale of agricul- [432] tural products. Wheat is usually chosen for this, since it may be [243] harvested half a year after sowing.

For the wedding celebration about 50 men and women are 585 invited, not only relatives, but also friends, among them the 608 sponsors (padrino, madrina) required for the church marriage service. They sit with the bridal couple (nikálo). The parents [291] and guests on both sides arrange themselves informally. The [431] padrino and madrina must give or loan the bridegroom and bride [426] new clothes for this wedding day, but they differ from the ordinary [301] everyday clo .ing only in that they are newer and cleaner. No 585 special /194/ ornaments of any kind are put on by anyone. The wedding is celebrated in such a way that the church service takes place in the morning, after which the guests go to the wedding house accompanied by music and have a small midday meal, with which, however, only a little chicha is drunk. The festival ox is not yet slaughtered on this day, and not until the "actual" (as the Calderun say) wedding celebration, which takes place about a month later in the house of the bridegroom. The ox is slaughtered in the morning, and in the afternoon the guests arrive, sit down together informally, and eat and drink chicha and brandy copiously. [533] Music is played for this, but no one dances to it. Before the eating [535] begins, when all are still sober, the padrino makes a speech addressed to the bride and groom, in which he says approximately the following: You are now husband and wife, and you, as the husband, should not beat your wife, and you, as wife, should not use any bad words toward your husband. The husband should also not speak ill of his wife, and the wife should obey if the husband commands her to do something and should help him in all things! Then he takes the hand of the bride and gives it to the mother of the bridegroom, who speaks to the bride as follows: You have now been taken into our family and you are to work for your husband and cook his meals for him and make his clothes and arrange everything for him; in addition, you must help me in the house and carry out my instructions, as well as

/194 cont./

585 those of my husband, and you are not to say bad words either to your husband or to us!

The wedding celebration is as brilliant as possible, which means entertaining the guests lavishly as long as possible. In some families the celebration goes on for more than a week. [535] There is no dancing in Calderas, but in other Paez villages [177] Colombian folk dances, usually the open bambuco, are danced.

586 A dissolution of the marriage through divorce is said not to occur even among the non-Christian Paez. Also there is no separation of married people, since man and wife are dependent on each [837] other for economic reasons. Yet it not infrequently happens -- [848] as reported above -- that married men have children outside their marriage with other unmarried girls.

587 In case of the death of one partner, the surviving spouse may remarry. But whereas for the first marriage he merely could not marry a partner of the same name, in the second marriage he also may not marry a partner bearing the name of the deceased. Thus, for example, Juán Piñakué, who in his first marriage was wed to Ascensiona Kiskué, may not marry a Kiskué a second time.

589 /195/ Widowers continue to live in their houses and, if the children are not yet grown, usually marry a second time; other-591 wise they live in the house of one of their grown sons. Widows, if [587] they are older, usually do not marry again. With their children they go back to where they came from, namely, the house of their parents. If the latter are no longer living, they have the right, for the time being, to live in the house of whichever brother happens to be living at the time in the house of the deceased father. If the house is no longer standing, the widow lives with one of her brothers or with other relatives. In any case, she cannot, as a woman, live alone in a house, but always only in one belonging to a man.

/196 cont./

764 184 It is dug out about 1.50 meters and at the bottom provided with a lateral longitudinal niche about 40 centimeters high. This niche is generally hollowed out on the left side, but sometimes on the right. The body is laid in this, without the bier and without accessories, horizontally on its back, so that it no longer extends into the shaft of the grave. The shaft and the niche are, in addition, separated by vertical stakes and rods placed side by side so that the deceased cannot be touched by the earth filling the grave. On the latter, a stone about one meter high is placed at the head or foot end for identification.

[793] [756] The priest is not present at a burial, nor is the shaman who acts for the district of the deceased. The latter also does not enter a house in which there is a dead person. The participants in the funeral procession, men, women, and children, go to the graveyard together and then back again to the house of the deceased, where lavish entertainment with food, chicha, and brandy now follows. The latter was also drunk copiously on the way to and from the burial place. The mood during the entire time is 756 jolly and animated; people laugh and make jokes. Before the 764 participants enter the house upon their return from the burial, 783 they must go to the river where the shaman awaits them, in order 184 to "cleanse" them of the "pest" of the deceased for the first time (see "Religion"). Then they go together to the house of the deceased, which they may not enter, however, until the shaman has also cleansed this with the same remedies with which he freed the human beings of the "pest." These are water, to which special herbs and cow excrement are added, sprinkled everywhere, as well as brandy, which, mixed with herbs, the shaman squirts everywhere.

764 184 In Togoima we were able to take part in the burial of two small children (angelitos). The graves of the cemetery in this town all have an east-west direction. The niche is always at the left, the body lies on its back with the head toward the west. The size of the grave required is measured with a bamboo stick that is as long as the deceased. Before the burial, there is drinking, music, and dancing in the house. /197/ Music is also played at the burial and on the way to the graveyard.

[273] [535] [533]

1: Nachtigall--130 E-5 (1952-1953) 1955 SC15 Paez SC15
Colombia SC1

P 184 764 533 535 S 764 533 535 C 123 C [534] C [273]

/197 cont./

In this respect Calderas differs from all the other Indio or colonist towns known to me, for there neither music nor dancing is done on the occasion of a death. Both are done at the death of an "angelito," not only among the Paez living in the vicinity of colonists, but, above all, among the white and mixed-colored colonists. Thus, on January 1, 1953, soon after our arrival in the archeological park of San Andrés, two small girls of the neighborhood came to us and asked if I would photograph the "little angel." At first I was annoyed, for a short time before a group of children had come, carrying a doll on a flower-bedecked tray from house to house, and they presented it to us, too, as the child Jesus who was collecting contributions for the mass that was to take place on January 6. The girls told me, however, that this little angel was the deceased, two-months-old child of the colonists in the neighboring house, whose mother had already washed and adorned it beautifully. The house was 20 meters away from our own, and even from our door one could already hear jolly music from the neighboring house, such as we had already heard at Christmas and at the New Year's Eve celebration. In the house a large number of neighbors and relatives were gathered in the same room in which the child was laid out. People were laughing, drinking, singing, and dancing. The orchestra -- as always -- consisted of a guitar, a mandola, and rumba balls, and the usual musicians played in it. One of them was the father of the dead child, a second one, its uncle. Astonished at the bustle, I asked the mother whether she was not a little sad over the loss of her child. She admitted that she was, but at the same time said that her child was now a little angel and this was grounds for joy and dancing. I asked up to what age deceased children are called "little angels." I was told that if they are not yet two or three years old they "are" little angels and not merely called that. The small child, whom they always referred to only as the little angel, was laid out in the room on a table, flowers lay all around it, and at its head stood an image of the Virgin Mary with four candles in front of it. The people were not yet quite sober from New Year's Eve and already the inevitable liquor bottle was making the rounds again. On the next day the burial by the relatives took place.

S /197 cont./
764 The child had been laid in a coffin which was painted on the out-
C side with stars. The female relatives had made a so-called "canopy,"
123 /198/ a pole two meters high, on the tip of which was fastened a white hoop decorated with flowers, from which hung eleven colored paper streamers, one of which was carried by each of the participants. I, too, was asked to take one, and then we set out -- without the mother of the deceased child -- with music, for the graveyard where the small coffin was opened once more and then lowered
P into the earth without formality.

764 Among the Paez of Togoima, too, there is drinking, dancing,
184 and singing at the death of a child, and here, too, the mother does
[273] not take part in the burial at the graveyard. The body is carried
[533] by a woman -- usually the godmother -- in a small sedan chair of
[535] bamboo, accompanied by the music of drum, timpano, and flute,
[608] to the burial place where several men have already scooped out a grave with the lateral niche (Ills. 204 and 207 /see pp. 290 and 291/). The deceased child has a few flowers in its mouth. It is wrapped in a cloth and is laid in a recumbent position, along with a bouquet of flowers, in the niche, which is separated from the shaft by the rods of the sedan chair placed vertically side by side. The earth thrown into the pit is stamped down very firmly with posts.

P In Calderas, too, the mother of a "little angel" to be buried
[608] does not go along to the graveyard. The small corpse is carried by the godmother, not in a sedan chair, but simply wrapped in a cloth, on her arm.

The burial of the Christian Indios of San Andrés shows transi-
P tions in the shape of the grave from the Paez niche-grave to the
[674] simple, rectangular pit of the other Christians. We took part in the burial of the capitan who had been stabbed by his drunken son during a quarrel. The direction of the grave in the cemetery of San Andrés is always east-west; the head lies on the west side with the ground sloping upward. Instead of a lateral niche, a trapezoidal hollow about 50 centimeters deep is dug at the bottom of the shaft, which is covered horizontally by bamboo put so closely together that no earth can fall down, and the corpse is practically just as well

/287 cont./

4. Music

533 In no area of Paez culture is poverty evident to such an ex-
535 tent as in song and dance, the predominant expressions of the character and spirit of all peoples. No peculiar dance is performed among the /288/ Paez, and I heard no song sung. This undoubtedly represents an impoverishment, for it may be seen
533 from the folklore that in former times there was dancing. A similar conclusion must also be drawn about the playing of very agreeable music. Their knowledge of music, however, makes it highly probable that song also existed, especially among a people that is basically jolly and constantly disposed to jest. In fact, it is very difficult for a girl who is slow in jocular conversation to get a husband. And to my question about the Paez word for "sing house" listed in Uricoechea, the amiable Victoriano, to his own great surprise, was immediately able to give me a special word in his language, "mémyat."

534 It is not possible to say with certainty which of the musical instruments used by the Paez today is an original one. The absence of any kind of rattle, the outstanding instrument of the American natives, is surprising (*).

* Pittier de Fábrega (p. 325) /see the bibliography in the foreign text, p. 326/, however, mentions among the musical instruments of the Paez a rattle (tsoóts) in the form of a calabash with a handle, which was filled with small stones. Whether this may not perhaps be an instrument of the Negroes of Belalcázar is still undecided.

534 The cow horn (kǎčn) found in every house is not in the true
202 sense a musical instrument, but one for signaling. It is completely undecorated and, consisting of a horn sawed off at the tip, gives only one tone, which is produced in the same manner as the tone of a bugle or fanfare. This horn is used by the men when they come down from the mountains after a joint felling of the trees needed for housebuilding, in order to notify the village of their return.

P 533 [177] [534] C 533 534 [177] P 533 [462] P 535 [171] P 535 114

/291 cont./

properly with their instruments and simply uniformly beat sixteenths. Thus it seems that the melody is more original and hence more firmly anchored in the tradition of the Paez, and that with the borrowing of the drum, the corresponding modern rhythm was also adopted. This has been corroborated for me by an observation pertaining to the music of the Negroes of Tumaco in the Colombian port city on the Pacific coast. There, among the descendants of onetime slaves, West African musical instruments with corresponding Negro designations are still in use today, among others the xylophone-like marimba and two drums, the conical konuno with skin stretched over one side and the cylindrical bass drum covered with skin on both sides, the bombo. The latter shows the same type of stretching as the Paez bass drum and is also played with two drumsticks, one of which, provided with a raw-rubber knob, is struck on the skin and the other, a simple stick, on the frame of the body of the drum.

The musicians are always men. They play the music as amateurs who learn one or another instrument because they have taken a fancy to it. The drum is the more popular instrument, whereas flutists are less numerous and primarily limited to certain families.

The dances danced today, which, by the way, not everyone masters, correspond to the Colombian bambuco, though they do not show the dexterity and lightness of movement required for that, such as is found among the Colombian rural population in other parts of the country.

By way of a note, there should be cited the dances which H. Pittier de Fabrega (based on E. Castillo i Orosco) mentions for the Paez and which in some of the designations, point to an independent culture: onza-kó, /292/ "mouse dance," nwi-kó "buzzard dance," itsa-kó, puberty dance of the girls, eč-koi-kó, dance of the spirit-flute, tel-koi-kó, dance of the long flute or war dance, la-kó, dance to dedicate a house, etc.

2: Pittier de Fábrega E-4, 5 (1906) 1907
SC15 Paez SC15

fortunately the tree is being rapidly destroyed, either in the gathering of the wax or through clearing for cultivation.

Religion, Customs, Superstitions

According to Rodriguez the Paez did not know of any religion. But this is diametrically opposed to Castillo's repeated mention of pagan rites still practised among his flock. Moreover, it is not reasonable to suppose that these Indians would have lived in close contact with the Kitšua, who were veritable sun-worshippers, without being influenced by their beliefs.

Itaki, the sun, was worshipped at special shrines built on the cut-off summits (*itaki finó*) of high mountains. At certain dates, fixed by their priests (*diχi*) in accordance with their omens, they congregated at these places and for many consecutive days gave themselves up to chicha drinking and all the lubric manifestations provoked by drunkenness. On these occasions no blood relation was respected; nor was there any limit to adultery. Later, after the missionaries had undertaken their civilizing work, the Indians secretly continued these hideous practices; indeed, it is even asserted that they have not yet given them up completely, although they may not commit the excesses that were formerly attributed to them, as such would be contrary to their present ideal standards.

Dances played an important part in all the diversions of the Paez. They were of several kinds, varying with the occasion. Castillo mentions the *guciò-kó*, money-begging dance (baile de pedir dinero), or *šita-ko* (sea-shell dance, baile de caracol), in which two sea-shells (bocinas), the one giving a low tone (bajon destemplado) and the other the treble, were played alternately for whole nights, remembering, "(a los cristianos) la noche de la prision de Nuestro Señor Jesucristo, i á los indios, la chicha, baile i maldades qûe ejecutan." Other dances of which we generally have no description were *onza-kó*, the mouse dance; *newi-kó*, the buzzard dance; *itsa-ko*, the puberty dance of females, to which allusion has already been made (page 314); *ctš-kobi-ko*, the dance of the phantom reed; *tel-kobi-ko*, the dance of the long reed, or war-dance; *la-ko* the new-house dance; *himb-ko*,

2: Pittier de Fábrega E-4, 5 (1906) 1907
SC15 Paez SC15

the drum-dance, in which the women sang to the accompaniment of a drum; *vito-ko*, or *fits-ko*, the stick-dance, etc.

In addition to the shells and reeds, the Indians also accompanied their dances with a kind of drum (*kimb*), consisting of a long wooden trough hung by its extremities; and the *tsoots*, or rattle, a calabash containing small stones or hard canna seeds and provided with a handle.

According to Castillo the Paez had also other deities, corresponding somewhat to the lares of the ancient Latins, carved images of which were often found in the houses. The *dixi*, who were at one time priests, sorcerers, and medicine-men, lived in retirement and were considered as the keepers of the doctrines of a traditional civilizer of the nation, called *Guckiau*. So strong was their influence in Castillo's time that he complains rather bitterly about it, and proceeds to explain how the true God, wishing to free the Paez from such a devilish guide, simply employed a subterfuge to drown him in the Paez river, together with two of his apostles!

The belief in a future existence is indicated, as Uricoechea relates, by the fact that the Indians never molested white dogs, in order that they might not be bitten by them at the doors of the house beyond the grave.

There were birds and other signs of good or of evil omen. A woman would never step over a leather rope stretched on the ground, but would lift it up and pass beneath. During the construction of bridges, two men constantly beat the waters to frighten away evil spirits. The death of a person was often attributed to witchcraft, and he whose face bore some likeness to that of the dead person was often regarded as the culprit, provided the patient in his cravings had not given the name of the supposed sorcerer. The soul of a cow whose fat had been used for illumination during religious ceremonies was believed to go directly to heaven: this last belief, however, must be of post-conquest origin.

Among themselves the Indians are jovial and contented. The approach of the men whom we often met on the trails around Huila was usually first detected by the sound of the

/205 cont./

533 are played by a large number of people, those playing the melody (flutes) are few and usually restricted to a few families.

291/
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533 The women do not play any musical instrument.

Secular singing is unknown; only religious songs are sung at the hours of prayer, the Mass, and the procession.

•535 [171] The dancing of the Calderas people is stylized and very similar to the Colombian bambuco. It is danced by mixed couples, separately or joined together. As a rule the dancers take on a certain air of gravity and concentration, and the onlookers follow their movements attentively. The woman always

/205 cont./

535 keeps her head low, with her eyes on the ground, attentive to the musical notes which she seems to interpret with her movements. One foot forward, then one back, in swift alternation; she suddenly stands in her partner's way, then does an about-face. She keeps her arms motionless against her abdomen.

The man, on his part, dances with his forehead held high, his arms motionless against his thighs, his face joyous. From time to time he shouts: "Viva the Conservative Party!" or "Viva el Cauca!"

It is customary for the fiestero and the albacero to dance with each other's wives, after their respective "care."

535 608 585 It is the rule for the newlyweds and the sponsors to open the dancing at weddings. In the midst of the dancing and at different times the bride and groom kneel before their sponsors /padrinos/ to receive /recitarles/ the blessing, the bride before the padrino and the groom before the madrina. The latter [576] bless them and give them their hands to help them rise. After the dance of the newlyweds and the sponsors, the others present may dance, and in the midst of the dancing they, too, greet one another /206/ by placing the right hand over the other person's left shoulder and pressing it.

535 Although one colonial writer speaks of specific dances, nowadays they are only a memory; it is said that there is performed in Avirama the dance of the little bird (vicha ku), danced by young girls at dawn. Calderas informants say that it is very ugly and for this reason they do not dance it. It may possibly correspond to the Itza-ko noted by Pittier de Fábrega

XIV

The Great Day

796 Before dawn raises its pale face above the black rims of the eastern peaks, the women have already left their hard beds

4:Bernal Villa--49 E-5 (1952-1953) 1953 SC15 Paez SC15

/214 cont./
796 and their respective wives do the honors of the table. With
574 the etiquette and courtesies already mentioned, the gift is
[576] presented to them and the corresponding distribution is made.
[431] /215/ The laborers and the fiesteros move from the sala
[576] to the kitchen and from there to the sala. "Guechi pikin ustau" (we are coming along), they say, upon entering the ñuhne wala. "Anjiha," reply those present.

The kitchen is full of prepared food, and the women are busy filling plates of various sizes; large ones, others medium-sized, and the smallest. The distributors are in charge of handing them out to the recipients. This time they will serve three different dishes:

[262] 1st, maize griddlecakes and meat; 2nd, stew made with bananas, potatoes, arracacha, and chopped meat; and 3rd, yuca, raw and cooked cabbage, and meat.

The albacero and wife and the síndico and spouse are congratulated with a bowlful of each of these three "courses." The mayordomos receive a smaller amount, and the rest of those present plates for everyday consumption.

Of these "courses," only the last one is distributed when there are many persons present. Everyone is equipped with a pouch. They sip the broth, squeeze out the solid food with their hands, and store it away in it. Drunkenness and fatigue permit little talk.

● [535] After eating, or rather, after having collected food, the music sounds. The fiestero and albacero dance with each other's wives. They carry lighted candles in their hands. The dance is slow, deliberate, halting. At the end, they all go to the house of the second fiestero to give him the church banners. He will repeat the same religious and social acts, with the same etiquette and the same courtesies.

/329 cont./

476 241 The master of the minga kills a head of cattle or, more commonly, a pig. He prepares a trough of chicha (fermented sugar-cane juice), several bottles of aguardiente, an arroba of mote (maize skinned with ashes), and procures a few pounds of coca. He invites the men of his choice. At dawn on the day agreed upon for the job, all those invited, with their tools on their shoulders, proceed with shouts to the house of the minguero. There they are given one egg (25) of coca, chicha, and a dish of

25. Measure of weight equivalent to a hen's egg.

476 461 241 mote with meat. At 8:00 A.M. they are all at work. Up to 30 laborers attend. They take along to the place of the work calabashes of chicha to drink during the rest periods, which correspond exactly to the "botada de la mambeada" /taking the chew of coca/. In the course of the day they have three mambeadas, and thus three rest periods. They more or less coincide with 10:00 A.M., 12:00 noon, and 2:00 P.M. During these rest periods they sit, talk, laugh, drink /330/ chicha, and soon go back to the work enthusiastically. They do it steadily and diligently.

476 241 No one talks then. At 4:00 P.M. they leave work and go to the house of the minguero, where their respective wives are already. Everyone receives chicha and aguardiente. Then the food, consisting of a large wooden platter full of mote, stew /revuelto/ with frijoles, arracacha, plantains, and three pieces of meat. Since they cannot eat all this, they put it in fique knapsacks to [782] take it to their respective homes. After eating, they pray, always invoking the deceased relatives of the minguero, whether [273] they be ancestors, collaterals, or descendants. Then, they re- [535] ceive new gourds of chicha until they are drunk. Very often [578] they dance. There is no lack of fighting on these occasions.

476 435 According to an informant from Calderas, one minga with 15 laborers costs the following:

7tHemández de Alba E-5, 4 (no date) 1946 SC15 Paez SC15
Moguex

The *Pdez* family is completely under the authority of the father, whose wife and children obey him implicitly and may be punished by him. Nonetheless, the father must obtain his wife's permission to sell or exchange goods she produced, such as bags for coca, sashes, etc. Precise etiquette is maintained between fathers and godfathers (compadres). Whenever a man meets his father or his godfather, he must kneel to receive his blessing. The fathers and godfathers must embrace whenever they meet. In one case a young man was the godfather of his father's new son by another wife, so that in meeting his father the young man had to kneel bareheaded, and then stand with his hat on and embrace his father as a godparent. The father did not call him "son" but "compadre."

LIFE CYCLE

Childbirth.—A very old custom among these peoples is that at childbirth the mother should retire to a special house or go to the mountains. If she was delivered in the home, she and the baby were bathed, and then the family left the hut and built a new one elsewhere.

Today both the *Moguez* and *Pdez* have a special hut for childbirth. The day after the child is born, the mother is placed in a hole up to her head and bathed with an infusion of leaves of "moquita," after which she washes the clothes and objects worn during delivery. She then returns to work and lives again at home. In the special hut, a *Pdez* woman is assisted in childbirth by another woman, or, as a last resort, by her husband, who must bathe immediately afterward. Two days later, the mother circumcises her son or destroys the virginity of her daughter. Four or five days after the birth and after the first bath, the father takes the child to the sacristan of the community for baptism with water, and then returns it to the mother. The afterbirth must be buried or burned at the place of the birth. About 15 days later, the mother takes a bath and washes her child and her clothes and objects, and returns home. Later, the child is baptized with oil in the church by the priest with the godparents present. This is an occasion for general dancing and drunkenness.

Puberty.—At puberty a girl was formerly taken by her parents to a hill, placed in a hole, and bathed. Each Indian then took her a gift. Pittier de Fábrega (1907) notes that at a later period a girl's puberty was celebrated with the "Itsa-kó" dance, the girl, bathed with chicha, remaining in the hole. Today, a woman must retire during her menstrual periods to a special hut, where other women bring her food and build a fire to warm her. Afterward, she bathes, washes her clothes and objects, and then returns home.

Men, until recently, underwent a sort of initiation, in which they were taken to the shores of the sacred lagoon of Juan Tama or to the

7:Hernández de Alba E-5,4 (no date) 1946 SC15 Paez SC15
Moguex

The graves were "large and deep," and chiefs were buried with some of their wives and with food and chicha (Cieza, 1932, ch. 32).

In Colonial times, according to Del Castillo, the *Páez* removed a dying person from his hut but burned the house if anyone died in it. They had given up cremation, however, and buried in the earth, building a fence around the grave. Today, they cover the corpse with a white shroud and place it in the middle of the house with candles and flowers. Here it is watched over one night by relatives and friends, and then buried in a cemetery, where each relative tosses some earth into the grave saying, "Go with God." The mourners then bathe in the river without disrobing, and in the evening hold a banquet with chicha, sancocho (vegetable stew), meat, and tortillas. For 9 days a cross, a container of water, and a candle must be kept on the deceased's bed, the water being kept there so that the soul may drink. The relatives pray every night. A month after the death, a shaman purifies the house. The relatives and friends kill a pig, cut it lengthwise in two halves, one for the shaman, the other for the ceremonial banquet. The shaman sweeps the house floor with the pig's legs and some special branches, which are later buried. He chews coca, says some unintelligible words, and spits leaves on the house walls. The residents and guests then enter the house for the final proof of purification. The shaman, standing in the center of the house, gives a dog half a tortilla. If the dog does not die, he divides the other half among those present. He does the same with a piece of cooked meat, and if the dog still does not die, he blows chicha in all directions in the hut, and then divides what remains with those present. The hut and food are then declared clean The food is then eaten and much chicha drunk.

The modern burial customs of the *Moguex* differ somewhat from those of the *Páez*. The former dance for 9 days before and after burying a dead child. Because of the special ceremonies for adults, young Indians gather and prepare wood to be burned at their own funerals. When an adult dies, relatives and friends bring wood, food, and money to the house, and work for his family, who pray and weep for 3 days over the body. On the fourth day, they carry the body in a procession to the cemetery. Upon passing a house or inn where the deceased was accustomed to take chicha, they stop and drink. The burial procedure is like that of the *Páez*. Back at the house, they purify the objects used by the deceased over the fire, and leave his clothes and the hide he used as a bed at the river 9 days, after which they may be used. Meanwhile, the guests remain with the deceased's family, helping them. On the 9th day, they extinguish all lights and go to the nearest hill to mourn, while a shaman remains in the house to catch the soul of the deceased. He chews coca, spits it in all directions, and beats around with sticks to make the soul come out. Then he lights

7:Hernández de Alba E-5,V (no date) 1948 SC15 Paez SC15
Mogner

ESTHETIC AND RECREATIONAL ACTIVITIES

532 [314]

Art.—Arts included sculpture, small, cast gold idols and figures, and painting. Their best known art objects are those decorated with lacquer or resin, found in the Timaná region, and the stylized representations of beings which women still weave on cotton sashes.

534

Music.—These tribes formerly played on trumpets, drums, large sea shells called "fotutos," cornets, and cane flutes. These instruments were played not only to accompany dances but also when going into battle. The sea shell trumpet was used during the Colonial Period but has been abandoned. The drums are made of hollowed trunks, and the drumheads of animal skins. The flutes are made of cane, and vary in length and thickness. They are capable of such variation in tonality that the musical combination is pleasant to the ear.

A kind of orchestra, known as a "chirimía," today consists of a large drum to beat time, a small drum to play a rhythmic roll, and flutes to carry the tune. Each community has its orchestra, but every Indian is a flute player and loves to play his instrument when traveling over the hills. The music is nearly always sad and has absorbed some of the regional Colombian popular airs. It has few variations, and changes to a solemn tone on funerals. The *Páez* love their own music so much that, instead of using the Gregorian music of the Catholic rites, they have imposed their own music on the religious ceremonies. Thus, at Mass, they play the special music used when an animal is to be killed and eaten. Other music accompanies the bursting of skyrockets and firecrackers. There is music for the Elevation, for the Creed, and for the Requiem Mass. Certain musical pieces are called simply "bambuco" (local airs), though they have some variations.

533 [177]

Native songs narrated the triumphs and feats in war, but none have been collected, and all are now forgotten. Today the Indians sing only some modern Colombian airs or religious songs.

[177]

535

Dances.—Dances were very important to these Indians, being held for war, for religious ceremonies, for weddings, and for sexual initiation. During Colonial times, Del Castillo i Orozco reported the following dances, most of which, as their names show, apparently had not suffered any change under Spanish influence:

Guaya coo, a dance to ask for money.
Vito coo, a dance of the rod or stick.
Xeito coo, a dance of sea shells or of the armadillo. It was accompanied by two sea shells of different tones.
Ouso coo, a dance of rats.
Imagnuci coo, a dance of the sparrow hawk.
Eck cuvi coo, a dance of the phantom's flutes.
Bel cuvi coo, a dance for great festivities.
Quimb coo, a dance of the drum.
Itsa hó, added by Pittier de Fábrega, a dance of girls' puberty.

7:Hemández de Alba E-5/(no date) 1946 SC15 Paez SC15
Moguex

535 There is much dancing today. The sexes perform in couples or separately. Among the *Moguex*, some of the expert dancers are paid to dance with all couples in a sort of "bambuco." Dancing is always a part of *Páez* ceremonies for the death of children, baptismals, weddings, saint holidays, and meetings for collective work (mingas) held in the evening when people return from their plantations.

Dancing, as other social events, is subject to a special ceremony [585] or etiquette, strongly connected with religious beliefs. For example, in the wedding celebration, a prayer is first said in which the souls of [608] the dead are asked permission to dance, or "scrape the floor," as they call dancing. Only the godparents and the bride and groom may [527] dance at the beginning.

526 The *Páez* do not masquerade, but the *Moguex* always masquerade during the period of carnival preceding Holy Week.

[524] **Games.**—Games do not hold an important place among these peoples. The children amuse themselves by imitating the activities [857] of their elders. The only game recorded is simulated warfare, performed as a part of a rite in honor of the dead after a communal [769] feast. Two teams under their captains or caciques attacked and shot arrows at each other. Even if some contestants were killed or wounded, no one bore a grudge.

276 **Narcotics.**—The *Páez* and the *Moguex* chewed coca leaves mixed in the mouth with lime powder. Coca chewing is widespread among [756] men, but very little practiced by women. It is used especially by the shaman when he is practicing. In Colonial times the use of coca [177] spread to the rural population of Mestizos and Whites in Nariño, Cauca, and Huila.

273 **Alcoholic beverages.**—These Indians formerly made chicha of maize, [178] but today they ferment it with sugarcane molasses. They also have fermented sugarcane juice (guarapo), and a sort of rum (aguardiente). The latter is distilled clandestinely in their huts from guarapo and certain herbs fermented together in earthenware crocks. The Indians drink guarapo every day, but restrict the use of chicha and the stronger guarapo and aguardiente to market days, religious feast [462] days, burials, weddings, mingas or meetings for work, and witchcraft ceremonies. Guarapo and chicha are made by women, who sometimes chew the maize to increase its fermentation. They are stored in large, hollowed tree trunks and in large earthen jars, which are kept in a special place in the hut. There is never a lack of these beverages for home use and for welcoming an unexpected visitor.

RELIGION

175 The early Spaniards had little understanding of the religion of these 771 people. They reported that the Indians had but few idols and no temples or places of worship. Castillo mentions that they wor-